

創価大学
国際仏教学高等研究所
年 報

平成 23 年度
(第 15 号)

**Annual Report
of
The International Research Institute for Advanced Buddhology
at Soka University**

for the Academic Year 2011

Volume XV

創価大学・国際仏教学高等研究所
東京・2012・八王子

The International Research Institute for Advanced Buddhology
Soka University
Tokyo・2012

A new Kuṣāṇa Bodhisattva from the time of Huviṣka

Harry FALK (Berlin)

A hitherto unknown lower part of a standing Bodhisattva has recently found its home in the New Orleans Museum of Art as a gift of Ramesh Kapoor (acc.no. 2005.184). Don Stadtner was kind enough to draw my attention to the piece and brought me in contact with the museum's curatorial staff. The torso is 1.28 m (49.5") high and 71 cm (28") wide.

The pedestal is inscribed in three lines. On both sides some parts are broken away so that there are about 9-10 letters missing on the left side and 4-7 letters on the right.

The text reads in the standard type of the time, without spaces and with emendations given in angular brackets:

1: <mahārājasya huviṣkas>///ya sa 30-4 va 4 di 10 etasya pūrvvayaṃ bhikṣusya aśvadattasya sa/// <4 letters missing ≈ dhyevihārīṇaḥ>

2: <name in the genitive>///[? -ya]///satva pratiṣṭhapitaḥ dharmmarajike āca<r>yayaṇa mahās/// <7 ≈ aṃghiyānām parigrahe>

3: saḥā [mā]tapitribhi saḥā śirikena nandikena sarvvina ca mitrasuhrjjanena sarv(v)a[b]/// <7 ≈ uddhapūjāye+?>

“(In the) year 34 of (the) Mahārāja Huviṣka, rainy season (month) 4, day 10, at this date, the Bodhisattva of NN, himself co-resident of monk Aśvadatta, was installed at Dharmarājika, into the acceptance of the teachers of the Mahāsaṅghikas. (The donation was done) together with mother and father, together with Śirika, Nandika and all their friends and comrades. (May it serve) for the veneration of all Buddhas.”

For the restorations at the left end, compare:

1: The usual epithets *rājātirāja* or *devaputra* do not fit into the space remaining; however, a simple *mahārājasya huviṣkasya* is found in the early decades of Huviṣka, e.g. from year 26 on the pedestal of a standing Amitābha from Govindnagar (Government Museum, Mathura, acc.no. 77.30; Schopen 1987: 101) and from year 28 on a seated Bodhisattva (Government Museum, Mathura, acc.no. 40.2879; Satya Shrava 1993: 61 no. 68). Another example from year 48 on a seated Jina from Kaṅkāli Tīlā (Lucknow Provincial Museum, acc.no. J 19; Lüders 1961: 44-46 § 14) may be due to lacking respect in Jaina circles.

The name of Huviṣka is not preserved, but year 32 leaves no choice. The script type forbids to consider an origin in the second Kuṣāṇa century, where Vāsiṣka would have been ruling instead.

For the restorations at the right end, compare:

1: *bhikṣusya bodhisenasya sadhyevihārisya bhadattasya dharmanadisya bodhisatvo pratiṣṭhapito* on the “Kimbell” Bodhisattva, mentioning year 4 of Kaniṣka (Fussman 1988: 6); *bhikṣusya puṣyavuddhisya saddhyevihārisya bhikṣusya balasya trepiṭakasya dānaṃ bodhisatvo* on a standing Bodhisattva from Śrāvastī (Bloch 1905/06); *bhikṣusya mamasya sajjhavihārisya bhikṣusya būddhaśarmasya dānaṃ bodhisatvapratimā pratiṣṭhapitā* on a “Kapardin” Bodhisattva (Falk forthcoming); *bhikṣusya śramaṇasya saddhyevihārisya bhikṣusya dharmmapriyasya dānaṃ bodhi(satvaḥ saṃyakpari)tyāgo* on a slab from a pedestal (R.C. Senior collection) mentioning king Huviṣka, date gone (Falk 2000: 32).

2: *ācariyānaṃ mahāsaṃghiyānaṃ parigrahe* on a “Kapardin” Bodhisattva mentioning year 20 of Kaniṣka (formerly in a private collection, London; Falk 2002/03: 38). Other schools use the same phrase on objects from Mathura, the Sarvāstivādins on two pillar drums (Government Museum, Mathura, acc.nos. 89.64 and 97.55; Falk 2000: 31), the Dharmaguptakas (pedestal of seated Bodhisattva, Satya Shrava 1993: 61 no. 68), and the Saṃmitīyas (Lüders 1961: 115 § 80).

3: *sarvabudhapujaye* on a pedestal from Mathura, mentioning the Mahāsaṃghikas (Government Museum, Mathura, acc.no. 1612; Lüders 1961: 121 § 86); *sarvabudhapujāye* on a Mathura style railing pillar (lost) (Lüders 1961: 212 § 187) and on a slab from the Gau-Ghāt well in Mathura, mentioning the Saṃmitīyas (Government Museum, Mathura, acc.no. 461; Lüders 1961: 115 no. 80); *sarvabudhapūjāye* on the pedestal of a “Kapardin” Bodhisattva mentioning year 31 of Huviṣka (The Maria and Viktor Langen Collection, Ascona, Falk forthcoming), on another “Kapardin” Bodhisattva in Mathura stone mentioning the Mahāsaṃghikas (whereabouts unknown; von Hinüber 2008); on a rail-bar from Mathura mentioning the Mahāsaṃghikas (private collection; Bhattacharya 2006: 421-427) and on the pedestal of a seated Bodhisattva, mentioning year 16 of Kaniṣka (II rather than I) and the Mahāsaṃghikas from Mathura (Government Museum, Mathura, acc.no. 2740; Lüders 1961: 191 § 157); *sarvabudhānaṃ pujatham* on a sitting “Kapardin” Bodhisattva from Śrāvastī in Mathura sandstone (Sahni 1908-09). In Gandhara, the phrase most often found is *sarvabudhaṇa puyae*, as spelled in Kharoṣṭhī.

The statue

The artwork presents nothing unknown. The only rarity is the rosette to the lower right, which compares to those on the reverse side of railing pillars. A similar rosette is seen on the statue of a standing Śākyamuni Buddha in the former Prince of Wales Museum, Bombay, acc.no. 2 (Chandra 1974: 21 no. 61). Following a suggestion of Don Stadtner, I am inclined to regard it as a means to stabilize the statue at its weakest point, at the ankles, where the robe of the figure is hanging much lower than on the left side, so that any remaining stone is less disturbing to the onlooker and can be concealed by floral ornamentation.

As in most cases, we find also here a lotus bouquet placed between the feet of the Bodhisattva. These bouquets have not yet found a full treatment regarding their shape and chronology. Usually a conical base made from vertically arranged lotus stalks turns

into a horizontal wreath, out of which a series of lotus buds on stalks rise vertically, topped by a circular flower base facing the onlooker. In very few cases this top flower is replaced by a globular bud, presenting the interior of the flower, as if the early buds of *Nelumbo nucifera* were combined with a more developed globular bud showing the interior of the flower, whereas most bouquets combine early buds with the fully ripened circular flower bases. Such a rare globular bud is seen on the broken base of a Bodhisattva from the Ghoṣitārāma at Kauśāmbī (Tripathi 2003: 86 fig. 55), where, unfortunately, the date formula has lost the king's name and the year. Although found in Kauśāmbī, the stone is the mottled sandstone of the Mathura quarries. While at Kauśāmbī the globular bud rests on the base without any cone or wreath, in our case we see the cone and wreath, from which the early buds rise, encircling a globular bud.

The text

The text furnishes some known and unknown terms.

Most startling is the mentioning of monk Aśvadatta, which is short for **aśvayugdatta*, "Given by the *nakṣatra* Aśvayuj". A monk of this name was the donor of a seated "Kapardin" Bodhisattva, termed "*tathāgata*", in the year 20 of Kaniṣka (Falk 2002/03). At least the time difference does not exclude that this very monk, now 12 years later, has a "co-resident" living with him, who donates a piece of plastic art himself.

Likewise known is the name of Śirika. We know one at Mathura (State Museum Lucknow, acc.no. J.2) from the *yavana* year 290,¹ i.e. ca. 115 CE in the days of "*mahārāja rājātirāja*", probably Vima Kadphises (Satya Shrava 1993: 133 no. 167). Published more recently, we know of a Śirika who donated a seated "Kapardin" Bodhisattva, into the care of the Mahāsaṃghikas at Śāraṇaka, somewhere in the surroundings of Mathura (von Hinüber 2008); unfortunately, this piece is undated.

The second name Nandika is quite common. A Buddhist monk of this name is known from the base of a "large seated Buddha", possibly lost (Satya Shrava 1993: 106 no. 131), dated to the Kuṣāṇa year 74.

Unmet with so far is the term *mitra-suhrjja*, the "friends and comrades". In Mathura "friends" are usually not included in benedictions, while they are rather frequent in Gandhara. The formulae there vary slightly; examples are *ñāti-mitra-salohida* (*jñāti-mitra-salohita*; from Taxila; Konow 1929: 90f. no. 35,2), *mitra-ñadi-salohida* (from Charsadda; Konow 1948) or *ñatiga-mitra-saṃbhatiga* (*jñāti-mitra-saṃbhrātṛka*) at Wardak (Falk 2008: 71). So it seems as if a phrase common in Gandhara was imported into Mathura. As donors of two pillar drums some people from Taxila left traces of their texts in Mathura in the time of Huviṣka (Falk 2000: 31).

Of higher importance is the place name, being *dharmarājika*. It is well-known from the Taxila silver scroll inscription (Konow 1929: 77 no. 27) that the famous stūpa

¹ The date consists of 200-90, followed by a sign read variously as 8 or 9, followed by a clear 2. The interpretations vary accordingly and comprise the years 292, 298 and 299. The scribe was not very skilled in Brāhmī; he miscopied something, probably some cyphers, to an incomprehensible *svate*, where "two hundred and ninety" is to be expected. I now propose to take the disputed third letter not as an unparalleled 8 or 9, but as plain and clear Kharoṣṭhī *he* followed by Brāhmī 2, which is followed by *hemantamāse* 2 in prose. This way all numbers, spelled out and in ciphers, align nicely. We only need just another man from the North-West trying his luck as a scribe in Mathura.

mound to the north of Taxila carried exactly that name. Another place carrying it was Butkara, just north of Mingora in Swat, as known at least from an inscribed pot found there (Petech 1966). South of Swat, at Dargai, a group of monks was also called *dharmarājika*, as if hailing from Taxila (Falk 2006: 407), or, possibly, guarding their own *dharmarājika* stūpa.

Did Mathura have such a place too? According to the *Aśokāvadāna*, Aśoka established 84.000 *dharmarājikās*, so that the term should denote nothing but a “stūpa installed by Aśoka”. In the times of XuanZang, three stūpas in Mathura were regarded as built by Aśoka (Beal 1886: 180). This may be regarded as a direct hint towards such a foundation in Mathura; alternatively, we may as well think of monks from some northern area establishing a *dharmarājika* stūpa at Mathura. A hint in this direction is the seemingly strange form *sarvviṇa* for *sarvānaṃ* which has a parallel in the Wardak reliquary inscriptions from the wider Kabul area, line Wq (Falk 2008: 73), where we find the same genitive plural as *sarvīṇa* and, dittographically, *sarvīṇaṇa*.

Together with the first mentioning of “friends” (*mitra*) amongst those to profit spiritually from the donation, as shown above, this form again links our text to Gandhara, so that we can postulate that the donor, name lost, a co-resident of monk Aśvadatta, made partial use of his home language and phraseology from Gandhara while designing a text to be written and read in the surroundings of Mathura.

Acknowledgments

Thanks are due first to Don Stadtner for making me aware of the piece and checking the English, then to Lisa Rotondo-McCord, Curator of Asian Art at the New Orleans Museum of Art, for providing new photographs and measurements and to Britta Schneider for a comprehensive final check-up.

References

- Bhattacharya, Gouriswar
 2006 "Two Donations in Favour of the Mahāsāṅghikas of Mathura". Arundhati Banerji (ed.), *Hari Smṛiti – Studies in Art, Archaeology and Indology*. New Delhi (Kaveri Books): 421-427.
- Beal, Samuel
 1886 *Si-yu-ki: Buddhist records of the Western world translated from the Chinese of Hiuen Tsang (A.D. 629)*, vol. 1. London (Trübner).
- Bloch, T.
 1905/06 "Two inscriptions on Buddhist images. A: Set-Mahet image inscription of the time of Kanishka or Huvishka". *Epigraphia Indica* 8: 180-181.
- Chandra, Moti
 1974 *Stone sculpture in the Prince of Wales Museum*. Bombay.
- Falk, Harry
 2000 "Two new inscriptions from the time of Huviṣka". *Berliner Indologische Studien* 13/14: 29-35.
 2002/03 "Some inscribed images from Mathurā revisited". *Indo-Asiatische Zeitschrift* 6/7: 36-41.
 2006 "Three inscribed Buddhist monastic utensils from Gandhāra". *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 156: 393-412.
 2008 "Another Reliquary Vase from Wardak and Consecrating Fire Rites in Gandhāra". Claudine Bautze-Picon (ed.), *Religion and Art: New Issues in Indian Iconography and Iconology* (Volume 1 of the proceedings of the 18th conference of the European Association of South Asian Archaeologists, London 2005). London (The British Association for South Asian Studies): 63-80.
 forthcoming "Small-scale Buddhism". *FS Johannes Bronkhorst*. Bern (Peter Lang).
- Fussmann, Gérard
 1988 "Documents épigraphiques Kouchans (V)". *Bulletin de l'École Française d'Extrême-Orient* 77: 5-25.
- Hinüber, Oskar von
 2008 "The pedestal inscription of Śirika". *ARIRIAB* 11: 31-35.
- Konow, Sten
 1929 *Kharoṣṭhī Inscriptions, with the exception of those of Aśoka* (Corpus Inscriptionum Indicarum II,1). Calcutta.
 1948 "Charsadda Kharosthi inscription of the year 303". *Acta Orientalia* 20: 107-119.
- Lüders, Heinrich
 1961 *Mathurā inscriptions - Unpublished papers edited by Klaus Janert*. Göttingen (Vandenhoeck & Ruprecht).
- Menzies, Jackie (ed.)
 2001 *Buddha – Radiant awakening*. Sydney (Art Gallery of New South Wales).
- Petech, Luciano
 1966 "A Kharoṣṭhī inscription from Butkara I (Swat)". *East and West* 16: 80-81.
- Sahni, Daya Ram
 1908-09 "A Buddhist image inscription from Śrāvastī". *Archaeological Survey of India, Annual Report* 1908-09: 133-138.
- Satya Shrava
 1993 *The Dated Kushana Inscriptions*. New Delhi (Pranava Prakashan).
- Schopen, Gregory
 1987 "The inscription on the Kuṣāṇ image of Amitābha and the character of the early Mahāyāna in India". *Journal of the International Association for Buddhist Studies* 10: 99-137.
- Tripathi, Aruna
 2003 *The Buddhist Art of Kauśāmbī*. New Delhi (D.K. Printworld).